

Self/Scape
An Exploration of Belonging and Wayfaring

Miguel Angel Paredes

PRDMIG001

A [minor] dissertation submitted in *partial fulfillment* of the requirements for the award of
the degree of
Master of Arts in Theatre and Performance (Theatre-making)

Faculty of the Humanities

University of Cape Town

2019

COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature:

Signed by candidate

 27/9/2018

Supervisor: Sara Matchett

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

Self/Scape

How do we make meaning? Is it through text or is it through embodied experience? Or perhaps it is both at different points in time. Within game studies there are two ideologies that reflect this: Narratology and Ludology. The former is the reading of text and subtext within every experience while the latter is the analysis of action, experience, and practice. Karen Collins studies sound design within video games specifically looking at player (or audience) interaction with sound. Collins (2013:xi) writes, “I seek to understand games not as texts but as sites of participation and practice where players construct meanings.” Utilising this framework, I shall examine my own immersive digital theater making process and ‘seek to understand [plays] not as texts but as sites of participation and practice where [audience members] construct meanings’ (Collins, 2013:xi). This has been the newest development within my theoretical praxis that examines the work I make and the world at large. Given this new lens, I feel there is a promise in my attempts to create a new genre of immersive digital theater that has its roots and history in oral tradition, ritual/latinidad, music/sound, and video games. Within this framework I am not only just a writer, director, producer and actor but I am also a *programmer*. The process of making theater is the same process as coding, especially my process of creating immersive digital theater. Not only am I encoding my embodied experience into a soundscape, but the audience is also decoding and encoding the sound they hear with their own personal embodied experience. The use of QR¹ codes within the explication itself shall also serve as an example of

¹ Quick Response code: A matrix barcode that is readable through smart phone cameras. In this performance the QR code leads to a URL containing audio. <https://www.digitaltrends.com/mobile/how-to-scan-a-qr-code/>



the innovative use of technology to enact embodied listening. In this explication, I shall elucidate the theoretical foundations and underpinnings of the new genre of theater I believe is possible for the digital age.

Before moving forward, I would like to provide a brief roadmap of the various sections included within this Master's dissertation. Section one, which is right after this brief introduction, is titled "Show Reflections" and it discusses the progression of my process of theater making and theorising through theater making. More specifically, my switch from physical theatre in reality to immersive digital theatre. Section two is titled, "Roots" and explains the genesis of my theoretical framework and how it is localised within Latino Theatre and Auto-ethnography. Section three is titled, "*Self/Scape USA*" and it reflects and theorises on the relatively new experience of producing *Self/Scape* in the United States. Section four is titled, "Thesis Production" which is my current proposal for my final production. And lastly, section five titled "Futures" which features my dreams of what comes next.

Show Reflections:

In my proposal into the Masters theater making program, I proposed the following questions: How can we make theatre more accessible to people who do not possess the privilege to enter into performances spaces? And, how can we utilise sound and audio recording techniques to bring embodiment into the virtual? In my first production within this research, I came up against many challenges regarding the form of theater and the questions I was trying to ask. I wanted to make work that engaged audience interaction and created a soundscape to immerse the audience in the world of the play. The main issue I grappled with was the reality that not only was I still tied to traditional theater making, but the work did not translate or

convey the issues I was trying to investigate within the form. One unique characteristic of this first production is that I designed the show to be experienced by one audience member. I had the impulse to do this because I wanted to recreate the feeling of listening to people on headphones but instead of left/right headphone speakers, there was an actor on the left and an actor on the right. However, as I previously noted, this production did not translate well because I found that there were multiple barriers blocking me from achieving what I had intended. Firstly, I felt limited as a director because I could only seat one person in the chair that was meant to be the immersive seat. The immersive seat was placed in the liminal space between the audience and the performers. The actors would speak to the audience member in the immersive seat as though they were really a character in the world of the play. Even with such a placement of the audience member, I found it hard to achieve the level of intimacy I had wanted for every audience participant. The audience member in the immersive seat had the opportunity to fully immerse themselves in the world of the play but I failed to bring that opportunity to everyone in the room. There were still audience members watching the interaction between the actors and the audience member in the front, which generated some connection, but still failed to produce the interactivity I was aiming for. After that production I had two options for moving forward: I could rewrite the script to include every audience member in the room or I could use headphones as a way to bring immediacy and intimacy. After much consideration, I decided to use headphones.

My next project was a one-person show that was about fifteen minutes long. I used this opportunity as a testing ground for my idea of ‘headphone theater’ which was inspired by Rosemary Klich (2017). I had the hypothesis that it was possible to create a theatrical experience within a digital yet imaginative embodied soundscape. That is to say, it is possible to create a

piece of theatre and transfer it from the physical realm into an acoustic digitally embodied medium. Because of cutting-edge technologies (e.g. Binarual audio² and 360 video³), there is a neoteric way to create theatre that can be reproduced to feel as though it's happening in the moment. My hypothesis was built on the foundation of a curated space that is made to coexist with(in) a digital soundscape, and given the level of immersion audio technologies can generate, the corporeal experience of listening returns the “digitally captured event” back into the physical realm through the audience member's body. This is to say, that even though the audience member is experiencing the piece within a digital and imagined “head space,” everything they experience is still physically and affectively embodied because they (co)exist as the listener in the curated physical space (Klich, 2017:375). Michel Serres poetically argues, “The modality of hearing is closely linked to the modalities of tactile and proprioceptive sensation; thus, the ear is no more to be located in one place than the skin. The listener is always a body; the process of hearing involves skin, flesh, and bone” (Serres, 2005:324). I would also add that affect, the emotional dimensions of experience, is also an important part of the process of hearing. Consequently, this idea of hearing as also involving ‘skin, flesh and bone’ is the ontological foundation of my research.

Klich brilliantly explains how the use of headphones within theatre can lead to different intersensory effects. These effects are triggered by a special kind of sound recording technique called ‘binaural.’ Binaural microphones are designed to record sound in the exact same way the human ear hears sound. More specifically, they recreate the same auditorial location finding mechanisms our ears use to localise oneself within space. By recording sound in this way, we are

² Binaural: A recoding technique that records exactly as a human ear does.

³ 360 Video: Omnidirectional camera that captures a 360° field of view. I'm saving to get into that in my PhD ;)

given the ability to transport our audience members into the acoustic world of the play. Klich draws upon the work of multiple headphone theatre productions, especially productions that use only headphones to tell the story, with no visual. For example, plays such as *Ring* (2014), *Symphony of a Missing Room* (2014) and *The Roof* (2014). There are different intersensory effects that take place when an audience member listens to binaural audio. As explained by Klich, the first intersensory effect is the “visual imagination of the unseeing spectator in receipt of auditory information” (Klich, 2017:374). This auditory information is similar to listeners of music who “see” a certain world according to the music or when a person visualises a speaker on the other end of the phone. The intersensory effect is similar, but at a much more immediate scale because of the special recording technique. According to Klich, binaural audio recordings “trigger the powers of one’s ‘inner eye’ to render visually the environmentally suggested through sound” (2017:365). Just imagine what other sensations could be triggered by sounds that relate to our olfactory or somatosensory senses. What I find fascinating about this theatrical technique is that everyone’s visual imagination of the environment would have to be intrinsically different everyone’s perspective and positionality to the work is socio-politically different. There is research, such as Cassandra Amesley’s (1989:323) concept of the “double viewing”, that demonstrates “how the rendering of visual imagery is individually nuanced” (Klich, 2017:374) and thus different and prolific. Therefore, each audience member would not only experience headphone theatre differently, but the differences in interpretation would also be heightened by the diversity of positionalities and visualisations that each listener’s positionality would bring to the imagined environment.

As Charles Stankievech notes, headphones, as modern technological prosthetics, “are quite literally a bracketing of the world for a precise analysis of sound, allowing for a focused

investigation into a ‘phenomenology of interiority’” (Stankievech, 2007:55). The ‘phenomenology of interiority’ also plays a foundational role in the emerging framework of my investigation into embodiment through sound and the kinship of lived experiences that emerges through the multimodality of the auditory. This exploration of interiority through headphones also allows the audience member to become self-aware of their own body and ways of listening. I plan on utilising this sense of self-awareness to help further propel the content of my piece by exploring the question: ‘can I trust my senses?’ Throughout the piece I want people to not only engage with what they receive, but also question the articulation of their senses. This is important because it is through our senses that our feelings can be invoked, expressed and experienced.

According to Klich, another intersensory effect of binaural sound recording is the “proprioceptive and haptic perception of auditory space” (2017:374). Because binaural microphones record in the same way that humans hear, it offers the possibility for ‘space’ to be used as an effective audio tool to immerse the audience member in the play. When I say ‘space’ I mean the use of distance between the ‘listener’ and the ‘speaker’. One may ask, how there can be ‘space’ if it’s all within headphones? Firstly, space is not merely physical. It can also be experienced and created as sound or a ‘soundscape’. I’ll elaborate on this later in this explication. Secondly, ‘space’ in this context relies on how the headphones relay the recorded sound. If one were to record an actor speaking five metres away from the binaural microphone, it would sound exactly as it was recorded. This allows for more innovative ways to use sound in situating the audience in the world of the play.

One example of how I did this in my solo show was through the special recording device (binaural microphone) and where I placed the device while recording. In my solo show, I was

able to use the microphone to explore a variety of different ways to record sound for one person, and both imagined and operationalised the microphone as a pair of ears. Where I placed the sonic recording ‘ears’ completely changed how the sound was heard. In one exploration I placed the microphone in one room and began to create music in another. The effect was as though one could hear the melodies I was playing through a wall or door. This muffled effect was not digitally created but carefully captured. I knew I did something right when one of my colleagues asked me if I had played music live in another room during the piece. They even went so far as to share with me that they took off their headphones to check if the sound was ‘real’ or not. For me, this was a real ‘aha’ moment, a recognition that what I was aiming for could be potentially achieved, could be a “realizable utopia” as described by Puerto Rican scholar-activist Liliana Cotto Morales when speaking about innovative cultural productions (2017:6).

What are the possibilities towards creating a digitalised yet embodied experience through sound? I aim to answer this question by creating a theatrical space within the body and imagined sphere. Through headphone theatre I want the audience to explore their relationship to the work as an individually curated and embodied, as well as affective (and effective) experience. The moment an audience member dons a pair of ‘effective’ (i.e. ideally, noise cancelling/high quality) headphones, I believe – given the research – it is possible for them to “experience a heightened sense of interior space” (Klich, 2017:375). This phenomenon grants me, as a theatre maker, the ability to utilise an audience member’s imagination to help further immerse them in the world of the play. As Klich explains “[t]he psychoacoustics of headphones produce a vivid imagining of one’s own ‘headspace’” (2017:375). It is within this ‘headspace’ the audience member is given the autonomy to imagine any kind of visual to the auditory stimuli of the piece and the feelings associated with their experience.

As Klich explains “[n]oise-cancelling, over- the-ear headphones enforce perceptual immersion; while psychological immersion relates to the participant’s mental absorption in the virtual reality, perceptual immersion refers to physically cancelling out the real world, making it impossible for the participant to perceive anything but the virtual world.” (2017:370). This complete ‘perceptual immersion’ is imperative to the effectiveness of a piece and yet a fascinating challenge given the competing distractions on audience attention. Mack Hagood explains the science behind these headphones, “Noise-canceling headphones add tiny microphones and signal processing to produce an out-of-phase copy of the aural environment in an attempt to negate its phenomenological existence” (2011:1). Consequently, there's something very powerful about the ability to erase (or at least minimise) the phenomenological existence of the ‘outside’ or ‘other’.

The market is now flooded with opportunities to purchase technology that can carve out a personal auditory space in almost every social context. Hagood explains soundscaping as a “technological fabrication of physical and psychological space through the aural” (2011:575). Hagood goes further to explain that people are encouraged by mass media “to employ noise-canceling headphones as soundscaping devices, carving out an acoustically rendered sense of personal space that Bose has marketed as ‘a haven of tranquility’” (2011:574). But why would people want to erase the sounds of the outside world? In many cases, people simply want to erase outside noise that impedes on their personal freedom toward tranquility. In this sense, I follow Hagood in using “noise as a problematic to explore relationships between media technology, space, freedom, otherness and selfhood in an era characterised by neoliberalism and increased mobility” (2011:574). Within this framework, noise is not just a nuisance but a socio-political modality used to interpret and experience the world.

Using noise as a framework to look at the world through sound, I realised that different people experience different kinds of noises depending on their positionality. For instance, the loud noise produced by a cop car's siren in my solo show generated different reactions based on listeners' positionalities, their relationship with police defined how they heard that sound. Specifically, Men of color hear a police siren as a potential threat instead of safety. Hagood goes further on to explain "Noise is the sound of individualism and difference in conflict. Noise is othered sound, and like any type of othering, the perception of noise is socially constructed and situated in hierarchies of race, class, and gender" (2011:574) With this framework in mind, I aim to create work that exposes audiences to the different noises I hear within my positionality. I will capture the different versions of noise that is generated by placing my individual in a multitude of environments. The goal is to create soundscapes that immerse audiences in the aural experience generated by my unique positionality.

It is also important to note that the term soundscape has a large range of interpretations and applicability. Sound theorist Jonathan Sterne theorises on the history and legacy of the term 'soundscape' in his article "Soundscape, Landscape, Escape" (2013). In the article, Sterne compares and contrasts Hagood's socio-political theorisation of the term, with another well-known scholar writing on the topic, Murray Schafer. Sterne even goes so far to say that "[i]n a way, Hagood is the Yang to Schafer's Yin" (2013:183). Whereas Hagood theorises on the term 'soundscaping' to explain how socio-political factors can shape how we create space even through sound, Schafer focuses on the phenomenology of soundscapes and how we can interpret them. Schafer's use of the term 'soundscape' is meant to invert our visual biases in the description of space by replacing visual with aural metaphor, for example, landmark vs soundmark (2013:182). This idea of a sonic 'landscape' is pushed even further by Emily

Thompson who writes that it is “an auditory or aural landscape. Like a landscape, a soundscape is simultaneously a physical environment and a way of perceiving that environment” (2013:182).

Taking from these ideas, I argue that soundscape and landscape go hand in hand. For example, if one can experience the world through a soundscape as though it is a landscape, then Tim Ingold’s theory of ‘wayfaring’ could apply to soundscapes as well (2000). Ingold argues that as humans we are constantly recognising where we are and creating cognitive maps based on landmarks we encounter through our wayfaring (2000:219). If so, then I argue that it is possible to create a piece of theater that is a soundscape interspersed within a landscape which invites audience members to make their own cognitive story map. In this way, the audience member is engaging in their own version of worldbuilding, story creation and wayfinding through the piece, which allows the audience to have the autonomy to explore and create.

The framework of creating a cognitive map within performance is also utilized within the paradigm of Practice as Research. There are many practitioners of Practice as Research within University of Cape Town’s Centre of Theatre, Dance and Performance studies, including Mark Fleishman. Fleishman gives a wonderful explication of the theoretical framework and paradigm shifting methodologies of Practice as Research within his article “The Difference of Performance as Research” (2012). Throughout the article, Fleishman addresses the intricacies and problems that emerge from the framework of performance or practice as a mode of research. One distinction given is the “performance way of knowing” which is different than the “dominant and hegemonic forms of knowing in the academy” (2012:29). The latter being “a product of the mind somehow separate from the body, requiring of a language shared by a community,” whereas the performance way of knowing is “close, active, immediate, and embodied” (2012:30). This is similar to Tim Ingold’s theory of ‘wayfaring’ which is referenced in

Fleishman's article. It is my goal to have the audience conduct their own version of wayfaring and practice as research through engaging with Self/Scape.

My solo show this past April was the first time I had ever produced or directed a piece that was meant to be experienced through headphones. Throughout the process, I utilised my theoretical framework as well as took inspiration from a variety of theater experiences I had in the past, including Punchdrunk's *Sleep No More* (2011), Lin Manuel's *Hamilton* (2015), and especially John Bechtold's *Rewind* (2015). *Sleep No More* was the first immersive theatre production I had ever attended. The sheer amount of immersion I experienced in the that production has only be replicated once or twice since. I got lost in the five floors that encompassed the 'stage'. It was more like a world in which every drawer had a letter written from one character to another. This level of craftsmanship and dedication to the world of the play is always the standard when I create my work, particularly with regards to immersion. If *Sleep No More* represents the standard in terms of production, then *Hamilton* represents the standard in terms of the written word. Lin Manuel Miranda has always ingeniously represented diverse people of color on stage, and especially Latinos, in new and exciting ways. Not only was I engaging with material in which I had never seen before on a Broadway stage, but it was the mode in which the material was presented that created such a moving experience. Almost the whole musical was performed in rap, rhythm and verse. Hip hop was pervasive throughout the production as the main disseminator of information of the story. It is possible to experience the musical through the cast album because of its reliance on hip hop to tell the story. Having seen the original production of *Hamilton*, I was able to experience the revelation of watching the forefathers of America become embodied by a wide range of people of color through hip hop. Similar to the work mentioned above, it is my aim to create engaging stories in which people of

color can be represented in ways that are rarely voiced or experienced. Using an autoethnographic framework, I utilize my positionality to heighten the voices people who are in the same position as me but without the privilege or institutional backing to be heard.

Rewind utilises binaural sound recordings and QR codes to create an immersive, almost video game-esque experience. What is striking about this piece is that the audience member experiences the play through the “ears” of the main character. Throughout the piece, different characters interact with the audience as though they were the main character. One extremely effective moment is when an older character makes a seemingly romantic overture towards the main character, which is a young woman, in a very unsettling way. He comes up to her and whispers in her ear that he finally realises why her sister didn’t want him around her, and it is because he would see how cute she is and that he might flirt with her. Since I was hearing everything as though the main character would hear it, I heard - and almost felt - his hot breath on my own ear, as if he was whispering very closely into my ear. This moment not only brought me more into my body, but also gave me one of the most uncomfortable yet intimate feelings I have ever experienced in my time viewing theatre. In many ways, I became the young woman who was now experiencing the unwanted attention of an older offensive man. This was exactly the kind of intimacy and immediacy I wanted to bring into my work.

I found that during my process of creating my QR code show, I had to change my thinking in terms of directing and producing. I knew I was not directing a linear play but I failed to verbalise what kind of work I was doing exactly. I had the to convey a story within a nonlinear narrative and framework. I knew I was more in line with immersive theater and headphone theater in terms of production, but the use of recording and QR codes still made this piece fundamentally different. Some colleagues pointed me into the direction of art installation but this

also failed to fully grasp the fundamentals of interactivity and play that are present within the QR code framework. As I kept creating the work, I thought hard about the audience experience and tried to understand it in terms of what they are practically doing. They enter a space and are given the task of finding and scanning QR codes to hear the story unfold. This is the moment I realised what I was creating was more like a video game than a proscenium-based play. I related this process to the experience of playing point and click based computers games.

As a child in the late 1990s, I used to play *Pajama Sam*⁴(1996) and *Freddi Fish* (1994) which were both point and click games made for children. What stuck with me throughout all this time was the ability to click any object in the virtual space and be guaranteed a response, whether it be the progression of the story or a funny little sound. Karen Collins speaks about this as “interactive sound” or “event-based sound” which is creates a different listening experience than other non-interactive media (2013:33). “Interactive sound in games is kinesoncially syncretic: sounds are fused not to image but to action. In other words, interactive sound is event driven, and the sound is controlled by an action or occurrence that is initiated by the game or by the player.” (Collins, 2013:32) A perfect example of an audience-generated event in the context of my work is the scanning of a QR code. I was creating an experience within my one-person show that was kinesonically syncretic with not only the QR codes but the artifacts that the audience members had to handle in order to scan said code. I utilised this device to create a multitude of embodied moments of listening that was driven by the kinesonically syncretic relationship of the sound, the artifact and the listener.



Collins goes on to explain how interactive sound can help audience members understand the world of the play, “The concept of interactive sound as being event-driven suggests that events are repeatable – that if we repeat the action, we will receive the same reaction. This repeatability of events is one of the key elements in sound’s ability to provide feedback to the player. Repeatability establishes an expectation that we will hear the same sound as a reaction to the same action. This helps players learn the sound’s meaning, increasing efficiency for the players, who can rely on the feedback to help the play the game.” (Collins, 2013:33) Within the context of my show, the QR codes were static and always sent the audience member to the same sound experience. This created the same ‘repeatability’ that Collins was talking about. I used this technique in order to guide the audience member through the piece. Especially the first QR code which sets up the context for the rest of the play.

Expanding on interactive sound, Collins brilliantly answers a heavily asked question about the difference between this work and radio drama. “Although we have an embodied response to radio drama through the synesthetic effects of sound, most radio dramas lack any direct physical interactivity. So how is interacting *with* sound different from listening *to* sound? As a point of comparison, consider audio-based games, which are games that do not rely on visuals... Even without visuals, audio-based games create a mental space in the player’s mind that the player can navigate through their mental mapping of the game’s environment.” (Collins 2013:24) As another point of comparison, consider audio-based QR code theater which relies on audience interaction to progress through the story. This “mental mapping” that is utilised by the audience to navigate the world of the play is exactly the experience I have been aiming to create. As I said earlier, I wanted to create a piece where the audience would create a ‘cognitive story

map' (*Self/Scape*, 2019). The one-person show was a perfect testing ground for this new form and theoretical experiments through theatre.

The audience response was helpful in terms of understanding my own work. Audience members would say it felt like a game or a treasure hunt. This is the exact interactivity I was hoping to create. Others said that it felt very personal and intimate. I believe this is because of the content as well as the use of headphones which creates the “phenomenology of interiority” stated earlier (Stankieveh, 2007:55). I aimed to expand upon this feedback as well as my own theoretical findings for the next iteration of this piece which would take place in the United States of America in the months between July and August 2019.

Roots:

Before continuing to delve deeper into the nuances of immersive digital theatre, I must digress a little to explain how I came upon utilising this form and what socio-political frameworks ground me. By employing theoretical frameworks that consider self-reflexivity, practice as research, and autoethnography, I had planned on creating a digital archive that holds real recordings of my life and embodied experience within the one-person show. According to Leon Anderson (2006:376) “autoethnography [has] clearly laid out a case for self-observation in ethnographic research” and is a “popular form of qualitative research” that gets at the expressiveness of lived experiences, cultural performances and creative writing. One of the challenges that D. Soyini Madison (2006) discusses is the need for listening, observing, and reflecting closely. She states, “I struggle everyday with distraction, trying hard to pay attention. Taped to my refrigerator door and my computer are the words of jazz singer, Dianne Reeves: ‘Be Still, Stand in Love, and Pay Attention’” (Madison, 2006:323). I, too, struggle to see the

nuances in everyday life but have come to witness that within the academic world of theatre, my experience, and other Latinx theatre makers' experiences are often not taken into consideration. It is done through invisible walls around language and accessibility. In America, Latinx theatre makers cannot make plays fully in Spanish for fear of "othering the audience". In Academia, the experience and theorisation on the positionality of being Latinx is not seen as "rigorous enough" because its pedagogical language is "too colloquial". Yet through the use of critical performance autoethnography, I wish to document the nuance of Latinidades - as it takes place through performance - as well as my own ability to observe more deeply the transformations that take place on the stage and on the street.

Norman K. Denzin notes "I believe that performance-based human disciplines can contribute to radical social change, to economic justice, to a cultural politics that extends critical race theory and to change that envisions a democracy founded in a social justice that is not yet" (Denzin, 2003:3) Theatre as a humanistic discipline that engages with texts, perspectives, objectives, language, history, and the body has the ability to extend democratic social justice by intersecting the individual with community experiences, especially under represented communities. Agustin Laos-Montes (2017) has argued that the western models of research must be challenged and often, it is not until we are in "the thick of our performances" that we recognise what we need in terms of scholarship to make sense of our work.

My recording praxis is that of capturing myself and others within "the thick of our performances" in spaces of academia, creativity and daily life. I use the recordings I gather as an archive and reflexive tool that allows me to theorise on my life and experience. Another way of theorisation is performance and thus I also include many 'real life' recordings in my work. When I listen to authentic (unscripted 'real life') recordings from years ago, I am overcome with a

feeling of awe as well as secrecy. The awe comes from the feeling as though I am listening to an auditory artifact, that moment in time has been captured auditorily. Within my mind, time is overlaid onto space. Each moment is like a different layer inhabiting the same space simultaneously. These different moments create “imprints” onto the space that can be felt even after the moment is gone. When I enter spaces that have witnessed severe trauma to human beings, I can feel the imprint onto the space. At times I can hear the imprint. At home, I see the imprint my childhood has left in the yard, my room and the hallways. These imprints exist everywhere. My work is aimed to let people into the process of finding and listening to these imprints via QR codes.

While researching I learned to localise myself within the paradigm of U.S. Latino theatre through a historical analysis of Latinx theatre makers that influence and inspire me. Within U.S. Latino theatre, Teatro Campesino⁵ was viewed as laying the foundations for Chicano performance within the context of social justice and creating a space for historically underrepresented communities, especially in theatre. As Henry Elam (1997) identified in *Taking It to the Streets*, the Teatro Campesino created a new form of theatre to achieve social change from within their community. The Teatro’s social goals were the same as the United Farm Workers Union and Chicano nationalism movement during 1960s and 1970s - which were to build solidarity, unionise and have rights for migrant workers. Teatro Campesino was founded by Luis Valdez in 1965 as the cultural part of the United Farm Workers Union. His goal was to create performances that would give the Chicano community a reason to feel empowered and join the movement. Teatro Campesino curated their performances for a specific audience which

⁵ <http://elteatrocampesino.com/>

was the Chicano community during the 1960s. As Elam states, “the cultural and social constitution of the audience, the social environment in which they lived, and the self-conscious construction of the performance itself all contributed to making the social protest performance a participatory experience.” (Elam, 1997:7). Through this participatory experience Teatro Campesino was able to create a liminal space in which the audience could be taken into a different reality in which their social oppression could be transformed.

The issues between the Latino representations of women and men are important as Latino theatre productions have often highlighted one or the other, yet both are oppressed within the political economy of urban environments. Piri Thomas’s memoir, *Down These Mean Streets*, explicitly shows the reader the harsh realities that Thomas and many other Latinos like him have to face day-after-day (Thomas, 1974). Within the memoir, the reader learns about the struggles Thomas faced as a dark-skinned young man in the destructive environment of Spanish Harlem in New York City. Through the storytelling, the reader learns about the perspective of a Latino within the barrio. Thomas often had to prove his machismo and dominance in his community while living in this environment. Thomas’s biggest worry was that he was going to slip up and be seen as weak and therefore not be respected in the only community he felt accepted in. Thomas expresses this in his memoir, explaining, “Not that I could relax. In Harlem you always lived on the edge of losing rep. All it takes is a one-time loss of heart” (Thomas, 1974:18). This pressure to be respected is intensified because Thomas does not feel accepted in the dominant culture, especially the predominantly white school he dropped out of. In the end, all of this weight eventually takes its toll when Thomas makes bad decisions that lead him to prison. This story is the same for many people in similar situations to Thomas. Through his writing, he breaks down the reasons this story is shared between so many people. It is familiar for so many black and

brown men because they become trapped in a hyper-masculine role which leads them to make rash decisions for respect.

While Thomas captured a familiar environment in his memoir, he was able to move beyond the actions he and others participated in to criticise the reasons for these actions. *Down These Mean Streets* (1974) grants the reader access into a perspective that is not normally represented in popular discourse. Through his reflection in his memoir, Thomas was able not only to show his experience of the barrio but also to expose the reasons people can behave so recklessly. Proving one's status and reputation in a situation that is harsh, is both relatable and absorbing. It captured the imagination of the whole country during the time of its publishing. The memoir became a major success and a bestseller. Thomas was able to expose the general public to the struggles of a marginalised community through his literary descriptive work. By creating art out of his oppressive experience, Thomas was able to lead the way for other artists to make beautiful work out of hard times.

Miguel Piñero built upon this foundation of gritty realism forged by Thomas. Piñero portrays a truthful representation of prison while also addressing issues of race in his play, *Short Eyes* (1975). In this work, Piñero crafts a tale of incarcerated life that gets interrupted by the arrival of a new inmate. Throughout the play, it is revealed that the new inmate is a pedophile. This crime is considered the lowest of the low in the prison demographic, and because of this, he is later killed. The atmosphere of a prison is crueler and more callous than the atmosphere of the streets because there is no escape. Inmates must prove their power and dominance at all times or they will be taken advantage of. Piñero provokes the audience with the sense of urgency inherent to proving one's masculinity while incarcerated. Akin to Thomas's work, Piñero does not shy away from difficult subject matter and utilises it to bring to light problems that most people in

most societies do not want to contemplate. A major theme within the play is establishing one's dominance, much like in Thomas's memoir. There are many lines within the play that exemplify this, such as, "I'm gonna show you I ain't scared of nobody" (Piñero, 1975:23). Unlike Thomas, Piñero's characters are never able to transcend their predefined roles of masculinity because of the limitations of incarcerated life. However, Piñero does allow his audience to reflect on the roles within prison life by presenting them honestly. Thus, the audience can make their own decisions on how to address masculinity in that context.

Thomas created art in order to reflect on his experience in the barrio and in doing so, realised the sources of his oppression. Through his reflections in *Down These Mean Streets*, Thomas helped influence generations of artists to tell their stories of the harsh realities of the hood. Thomas and Piñero's reflections are crucial as the plight of men of color in our society creates a false reality that the only place that they can be accepted is in the streets. In the streets, the only perceived way for acceptance is to prove one's reputation through acting recklessly and showing no fear. Thomas and Piñero disprove this false reality by creating art that shows their experiences honestly and reflects upon it critically. Through their art, they are able to transcend this mentality to one of being true to oneself.

More recently, I saw a production of Luis Alfaro's *Mojada* (2019) that has been seminal in my understanding of telling our narratives. Alfaro has been able to convey meaning and intimacy through the use of storytelling and brujeria while engaging with subject matter regarding immigration, gender-based violence, ritual, and assimilation into capitalism. The experience of sitting in the front row watching Latinx actors embody such a tragic story reminded me of why I am creating these narratives. The reflection of their trauma within my own

family that was told in this play kept me grounded in the reality that the oppression we face seems insurmountable, but the moments of liberation on and off stage are worth the effort.

Self/Scape USA:

When I arrived in America earlier this year, I believed that I would be able to construct a piece that was both accessible and foundational in the search for creating an immersive auditory experience that feels embodied and transformative. Through the piece I wanted to emphasise questions relating to family, belonging, legacy, reality, perception, and migration. While I was working in the United States, I had the rare opportunity of being given a space in the middle of downtown Greenfield for free for six days. It was in the time and space that I created *Self/Scape: Greenfield*. The space was an old clothing store and then bookstore, and now it is a creator space that has been leased for free by the owner to the creatives of Greenfield for a year. It was much bigger than the site of my one-person show which meant that I was given more room to play and grow. I owe much of my experience creating to my collaborator Kathrine Adler, specifically the curation of the space and the creation of artifacts. It was thanks to them that I was given the space in the first place and they also worked alongside me during the entire process of those six days. If we were to define our collaboration in terms of theatre making, then I was the director and writer and they were the set designer. During the beginning of the process, we walked around the entire space and felt our first impulses as well as the “imprints” within the space. When I say “imprints”, I am referring to what I had said earlier about how I see memory and space. In the context of this production, I was walking around and feeling the natural imprints (including the traumas that were experienced in the basement) as well as constructing where I would place my own memory imprints onto the space. To produce this kind of work, I had to be

in tune with the auditory and phenomenological experience of the space in order to design a piece that worked in conjunction with what was naturally going on. I utilised this technique to create an experience that started from the moment one entered into the space.

When the audience entered the space, they were greeted by two walls side by side which represented the two paths they could take. As the designer, it was my choice to give people the freedom to choose how they started their journey. I also made this choice because I knew it would influence how the audience would experience the rest of my piece. The wall to the left was white and it represented 'White America' while the wall to the right was black and it represented 'Cape Town'⁶. I was intending to use the audience member's preconceptions with color to contextualise how they were going to experience the piece. Now I will explain each section of the piece and how it intersects with my research.

Within 'White America', I explored the juxtaposition of being born in a country that doesn't make oneself feel safe or validated. I wanted to 'hit' the audience with the shock of being brown in America, similar to when I reentered the United States from studying in South Africa. This section included recordings of conversations I've had, journal entries as well as curated abstract sound that conveyed feeling more than meaning. One entry highlighted the phenomenological difference of seeing and being surveilled by the police within America vs South Africa:





This experience of having to ‘play to their whiteness’ has been reaffirmed by many audience members of color. One woman of color told me that she’s been pulled over on Route 116 that stretches between Greenfield and Amherst, Massachusetts more times than she can count. This fear of driving ‘as brown and black’ is very present within America.

Another embodied experience I have had since I was a child was the dehumanisation of people of color within the U.S context. While it may not be overt as segregation or racial slurs, I have felt throughout my life as though I am less than a human being because of the way I have been treated. Within ‘White America,’ I wanted to make that feeling of dehumanisation clear in all its facets. This not only includes police harassment but also subtler ways that are present throughout one’s life including childhood. One example of this was my feeling of invalidation since childhood explained in this entry:



What was so interesting was the audience response to this piece. I was able to connect with audience demographics that I wasn’t clearly expecting. One example is how I linked my experience of being called “good Miguel” as a racialised micro-aggression while other people

understood it as a question of neural diversity and understanding ADHD. Another audience member, Lori Holmes Clark, sent a voice recording of their thoughts of the moment:

“Some of the other phrases that stand out to me is relating to yourself as a dog as a good dog. I remember feeling that too. And that good dog performance energy. That joyful compassionate ‘Approach me! I am good! I am relatable! I can mirror you!’ is a strong way to kindly traverse the landscape” (Self/Scape, 2019).

I shall expand upon her response and experience on my piece further but in the context of this example, I was surprised by how relatable this racialised experience was for her. As a white woman, she was able to relate it to the performability of self and how it can be viewed by others. All in all, it is moments like these that illuminate the distinct perspectives within the experience of dehumanisation and reclaiming humanity.

Audience members throughout the performance of the production would reaffirm how intimate the piece felt. They told me that they identified with many of the things I said or created at the time of the recording. I had to understand why the piece was having such an influence on people’s feeling of intimacy within a space. When I looked back to my research I found that part of the reason is the ‘phenomenology of the interiority’ noted previously (Stankievech, 2007:55), but it is also about the interactivity of the sound and how that effects the listener’s experience.

Karen Collins (2013:61) explains,

They understand human made sounds (including those of playing a musical instrument) in terms of their own experience of making similar sound and movements. The mental re-creation of the sound causes a neuronal and motor-sensory response that mimics the performer/emitter, and thus players are able to interpret the emotional inflections through a mental re-creation of the action. People therefore give meaning to sound in terms of emulated actions or corporeal articulation. Put differently, we mentally (and sometimes physically) imitate the expressiveness of the action behind the sound, based on our prior embodied experience of sound making. (Cox 2001,195)

There are moments within *Self/Scape* that express the multitude of experiences people have in life and in this way audience members always find something to attach meaning to. Whether it

be the fear of police or the pain of missing family while living abroad⁷, there is visceral emotion that is meant to be corporeally listened to within every recording of *Self/Scape*.

I would like to expand upon every section of the performance, but as in life, there is no way I am able to capture the whole story. Within the piece there was more than four and a half hours of audio ready to be scanned and listened to. I was aiming to imbue my selfhood within the piece, encoding every experience I've had into sound. This allows for the experience to be translated into interactive digital media such QR codes and MP3s, and thus the audience can interact with the experience. As I said before, I felt as though I was a computer programmer who was coding a game or experience for the audience in real time⁸. In the end, I had fourteen distinct sections that encapsulated the different aspects of my life that were separated physically throughout the space. One problem unexpectedly encountered was audience anxiety. I learned that audience members felt the need to listen or watch every part of a performance and when given too big a task to consume fully they became worried and anxious. In my next production, I aim to remedy this by providing a “main storyline” that will give audiences the illusion that they have been given the full scope of the world in an accessible digestible portion. This is inspired by the work of video games and the use of a main story line, side missions and ‘Easter eggs’. Easter



eggs are hidden gems within the world of the game that reward the players who take the time to seek it out⁹. While there will be an easily digestible portion of the story, in truth, the most important moments will be hidden away waiting to be found.

In conjunction with Schafer's impulse to flip the visual bias on its head to emphasise an auditorial experience, I translate the visual bias of video games to fit in the world of immersive digital theater. Within this framework, I also plan on translating media theorisations that investigate our empathy and relatability from the characters we watch to the characters we hear.

Collins explains Cassandra Amesley's (1989:323)

a variety of theories have arisen as to our identification with on screen characters. Cassandra Amesley in discussing television, suggests that a 'double viewing' occurs when we watch a program in which the characters are simultaneous both real and constructed in our minds: we project and transfer our own beliefs about the character on that character. Thus, the character becomes us as much as we become them, in a blurring of real and imagined personality traits. Through empathy and mental role-play, we adopt the character and extend our sense of self into the character.

Collins expands on James Paul Gee's (2004,55-56) triple identity proposal:

With video games, James Paul Gee proposes that rather than a dual character, three simultaneous identities occur during gameplay – the player (the real world), the character (the virtual world) and the projective identity, which is the 'interface between – the interactions between- the real-world person and the virtual character.' This projective identity, argues Gee, is a combination of the character and the player's belief (projection) about the character's personality. (2013:40)

This is what I am trying to bring into theater and my work. The player being the audience member, the character which is me or whoever is recorded and the virtual world is the sound space I've created. The interactions between the audience member and myself as the character is the liminal space that I am aiming to create.

Next, I would like to convey that the use of interactive digital media as a vehicle to exchange sound and meaning is a completely legitimate means to create experience. Collins

⁹ *Ready Player One* is a great pop culture example of the use of 'Easter eggs'.

explains, “Recent thinking about embodiment and technology has proposed that rather than disembodiment, technology offers an extended body. Mark Hansen (2006,95), for instance, suggests that “Because human embodiment no longer coincides with the boundaries of the human body, a disembodiment of the body forms the conditions of possibility for a collective (re)embodiment through technics. The human body today is embodied in and through technics.” (Collins, 2013:146) Following this theorisation I aimed to create a re-embodied experience of my life within the piece. I looked at the process of making this happen within *Self/Scape* as a chain of events. First, I created an embodied sound experience that is captured by either my binaural microphone or other recording device. This recording translates the physical sound experience into transferable data. Secondly, I upload the raw recording into my sound editing software to further design the phenomenological experience of listening. I then uploaded this new sound experience onto the cloud via google drive while also creating a QR code to link to that specific file. Lastly, I print out the QR code to place it in a curated physical space. The curated physical space helps facilitate the audience member’s embodied experience in conjunction with the technics utilised.

Finally, I would like to reflect on the audience experience of the production of *Self/Scape: Greenfield*, specifically drawing upon the recording by Lori Holmes Clark¹⁰ which was mentioned earlier. Clark highlighted the experience of arriving to the performance space



while also relating it back to her own personal experience of getting there. She mentions a skunk and how it was black and white and relates it to the opening of the show. As an artist, Clark was able to give me insight that other audience members may have not been in tune with. Her understanding of creating theater as a means of liberation and building community as well as the mask work we all do in order to survive in our society. The latter point interested me more because she was able to tell by “venturing past mom’s garden into the recesses of family history and pain. With so many photos of smiles, I thought it was really telling of the mask work you use to survive as a human being, and specially from your perspective” (Self/Scape, 2019). Listening to the full recording allows the listener to fully understand the extent to which this piece engaged Clark. I am grateful to have a such an in depth recording of an audience member’s experience. I shall make sure to involve recording in the process of feedback for my future productions.

Thesis Production:

Self/Scape is an autoethnographic sonic exploration of searching, belonging, and praying through sound as well as exploring the socio-cultural conditions and the lived experiences of a globalised Latino. Following the framework of Practice as Research (PaR), I have been creating and theorising about and through this piece during my two-year degree. This piece is the culmination of my research at UCT in which a theatrical production is transformed into a curated space that is made to coexist with(in) a digital soundscape. That is to say that this piece has been created to be experienced through the use of headphones and QR codes. Each QR code will be specifically placed in relation to the content of the code which documents the journey of self-discovery through a multitude of spaces around the world from Los Angeles to Massachusetts to Cape Town.

Audience members will receive information through the QR codes and physical totems. There will be photos illustrating a tutorial on how to properly put on headphones and scan QR codes at the entrance of the piece. Each code will have different scenes and sounds that audience members will piece together to create a mental map of the story. Each individual choice will influence how the piece is experienced, which showcases its wayfaring possibilities. Every person will have their own version of the story depending on how they interacted with the space. The experience of searching and mapping through sound, much like wayfaring, will no doubt provide listeners with a new and exciting way to experience theatre. Thus, the piece will be guided by audience intuition within the curated space.

One of the advantages of creating a piece that is experienced through digital technology is that it can be experienced at anytime. There is no need for scheduling actors, musicians, and production technicians to arrive at the same time in the same place as audience members to produce the show. Instead, all that is needed are the QR codes, curated space/set, and an audience member with headphones and their smartphone. In this way, the audience member who controls their own way of experiencing the narrative becomes their own actor and director of their own experience.

The curated space always depends on where the production is being realised. The goal of the set is to bridge the physical space with the soundscape to create an inter-sensorial experience. The QR codes are printed and placed throughout the curated space/set, specifically altars, which act as material spaces that embody stories of human experiences many people can relate to. Audience members move throughout the space in order to encounter the altars which have the QR codes placed strategically upon and within various objects.

Listeners from around the world deserve to have an experience that can be influenced by their own impulses and curiosity. The importance of exposing audience members to theatrical pieces that rely on their own investment and participation is paramount for transforming their experience of theatre as a form of self-determination. Not only does this work give people the opportunity to seek out experiences for themselves within a theatrical setting but the production has the potential to inspire audience members to activate and deepen their curiosity within the world at large. Facilitator Augusto Boal (1979) believed that participatory theatre was the best way to illuminate audiences that they are not passive objects in life, but in fact, active subjects. In this case, the sonic performance intersects sound, storytelling, personal experiences, and a dynamic embodiment that can be shared between people across space and time. The impact of this production is that the socio-cultural experiences shared through the audio recordings are not simply individual, rather a self/scape is created in which we can build bridges and connections of radical empathy and love across difference, which can potentially produce a deeper understanding of our human experience.

Influenced by the new theories I have discovered within game theory; I am also planning on creating new experiences that haven't been tested out before through *Self/Scape*. More specifically, I am planning on embracing the interactivity of my work and I will be creating areas that are inaccessible without a password which can be found in other areas of the play. This means that there can be more opportunities of discovery and rewardment. I shall also implement moments of video in order to keep audience members guessing what they will scan next. This is also in relation to my recent endeavours into video and video game studies. I hope to incorporate more of these experiences as I become more immersed in their pedagogy.

Futures:

In a perfect world, I would have access to dynamic QR codes which are different than the usual static QR codes that we use today. The only difference is that I would have control over where the QR code would lead the audience member even after it's been 'generated'. This allows me the unique opportunity to actually change the experience based on the audience member's past interactions. Another possibility would be to create a website that utilises cookies to know what QR codes audience members have previously viewed in order to determine what experience they would be linked to next. Both are a means to expand upon my need to create interactivity and choice within my work. What translates so beautifully in video games is how the player's choice's affect the world of the game. This reflects the "third identity" (Gee, 2004) of the player within the character beautifully. Video games are able to achieve this to such a high degree that in some games including *Red Dead Redemption 2* (2018), the moral choices you make determine how each character will interact with you within the whole world of the game. It would take weeks and hundreds of hours of rehearsal to create an immersive show with actors that recreate the same kind of experience. Instead, these experiences are lived within the virtual theatre.

The virtual theatre has been theorised since the 1990s as a way to express the performability of being a computer user. Within this context, users are not only consumers, but also performers and disseminators. Brenda Laurel's seminal book *Computers as Theatres* (1993) which lays the foundation on the topic of human-computer interaction as performance. Expanding on this, Jon McKenzie (1994:90) suggests that "one might invent the computer as performance". Within this framework, my proposition of interactive immersive digital media as

theatre can be expanded upon. Gabriella Gianacchi takes this analysis further in her book *Virtual Theatres* (2004:10),

one which through its virtuality is able not only to include the viewers within the art but also to distribute their presence globally in both the real and simulated virtual world.

It is within this understanding that I embrace the use of technology and digital/virtual realities in order to create new spaces of liberation and recognition.

Before going further, I want to address the pushback I have received in terms of embracing technology as an accessible option. While the presence of smart phones is always felt in America, it is not as visible in South Africa. That being said, the statistics documenting the market of smartphones in South Africa shows an interesting progression. There are multiple sources displaying different statistics which ranges from conservative estimates of 35% (Holst, 2019) to high estimates of 80% ‘penetration’ (ICASA, 2019). To elaborate, sources say that the high percentage reflect the fact that many South African’s have multiple smartphones and thus the penetration is higher than consumption. There are also estimates that 51% of the population uses smartphones (Silver, 2018). Within this reasonable estimate, one can understand that the presence of smartphones within daily life is not going away and is only going to increase. Looking at the statistics, the growth of smart phone usage has more than doubled within the last 4 years (Holst, 2019). As a creative, I am looking towards the future and I aim to create embodied experiences of liberation within this evolving culture of technology.

New technologies are being developed every day that offer the opportunity to immerse oneself with virtual worlds that are ever present in our lives. Augmented Reality (AR) is the use of computer graphics through one’s camera to create a digital image on one’s screen that looks like its interacting with the physical space. I do not yet know how to program or create this

experience but in the future, I hope to utilise this device as a meaning making tool. Theorisations on interactivity specifically in the framework of AR have already been developed. Kenderdine (2012:113) explains,

The theoretical discussion of performative qualities of the cybernetic theatres often neglects the primary communication that occurs between people in the real-world space as they perform the act of spectatorship or user participation. The aesthetics of interaction are 'rooted in the user's experience of herself performing her perception' (Dalsgaard & Koefoed Hansen, 2008:1). Both performance theory and sociology, when considering how a Human-Computer Interface (HCI) works, suggest that the user is simultaneously the operator of the system, the performer of the system and the spectator. Interactivity has been a seminal feature of media art research over the last decades, and it proliferates because the digital technologies open a broad new range of interaction-design possibilities that were not available in the analogue world. While interactivity exists during a theatre performance inasmuch as each member of the audience reconstructs its meaning and expression as a personal experience, in the 1960s, happenings enlarged this interactivity by offering members of the audience opportunities to physically intervene in and modulate the outcome

It is in direct line of both video games and happenings that I create my work. I aim to create work that features QR codes that can disappear and reappear, embrace and reject the socio-political climate, and organically grow within a lived context. In other words, my QR codes will appear in public spaces that are not 'meant for art' just like the 1960's happening never happened in theatres but on trains and buses. I am attempting to combine the spirit of 1960s happenings with the framework of designing an immersive video game to create immersive digital theatre.

Video games are closer to theater than films because of their replay-ability and the uniqueness of each play through. Just like theater, the player creates new experiences each time the game is 'performed'. Even the same level or 'scene' is never the same because it relies on the player's input, which varies in every iteration. This unique performability of the player as the character is a rich area of study. Kenderdine (2012:113) muses, "in multi-participatory works, which embody a single or multiple operators/users and multiple spectators, numerous bonds exist between the user and the spectators, and the user and the system. Between the user and the system, the concept of embodiment is of primary concern." Paul Dourish (2001:229) further explains that within interactive digital media, "embodiment is a 'participatory' status and a

foundation for exploring interaction in context.” This participatory interaction is the primary interest of my work and theorisations. Peter Dalsgaard and Lone Koefoed Hansen (2008: 5) take these theorisations further by investigating “the trichotomy of system-user-spectators, embodiment implies a reciprocal relationship with the context, encompassing users, interactive systems, spectators, co-users, physical surroundings and the meanings ascribed to these entities.” This complex relationship between the ‘user’, system and space are all foundational to my future projects in which I will explore how to create interactive stories and experiences that promote empathy and liberation.

References:

- Amesley, Cassandra. (1989) 'How to Watch Star Trek', *Cultural Studies* 3 (323-339).
- Anderson, L. 2006. Analytic autoethnography. *Journal of Contemporary Ethnography*; *J.Contemp.Ethnogr.* 35(4):373-395. DOI:10.1177/0891241605280449.
- Boal, A. 1979. *Theater of the Oppressed*. London: Pluto Press. Available.
- Charles Stankievech, 'From Stethoscopes to Headphones: An Acoustic Spatialisation of Subjectivity', *Leonardo Music Journal*, 17 (2007), 33–59 (p. 55). Stankievech identifies the Koss SP-3 Stereophone produced in 1958 as the first commercially available stereo headphones (p. 55).
- Collins, K. 2013. *Playing with sound: a theory of interacting with sound and music in video games*. Cambridge, Massachusetts: The MIT Press. Available.
- Dalsgaard, P. and L. Koefoed Hansen, 'Performing Perception. Staging Aesthetics of Interaction'. In: *ACM Transactions on Computer-Human Interaction*, 15, 3, p. 13:1-33. New York, 2008.
- Denzin, Norman K. *Performance Ethnography: Critical Pedagogy and the Politics of Culture*. Thousand Oaks, CA: Sage, 2003. Print.
- Dourish, P., 'Seeking a Foundation for Context-Aware Computing'. In: *Human-Computer Interaction*, 16, 2, p. 229-241. London, 2001.
- Elam, Harry Justin. *Taking It to the Streets: The Social Protest Theater of Luis Valdez and Amiri Baraka*. Ann Arbor: U of Michigan, 1997. Print.
- Elleström, L. 2016. A medium-centered model of communication. *Semiotica*.
- Fleishman, M. 2012. The Difference of Performance as Research. *Theatre Research International*. 37(1):28-37. DOI:10.1017/S0307883311000745 Available: http://gateway.proquest.com/openurl?ctx_ver=Z39.882003&xri:pqil:res_ver=0.2&res_id=xri:ilcs-us&rft_id=xri:ilcs:rec:abell:R04721639.
- Freddi Fish* [Video Game]. 1994. Produced by R. Gilbert & Created by R. Gilbert and L. Kay, Bothell, WA USA: Humongous Entertainment, Inc.
- Hagood, M. 2011. Quiet Comfort: Noise, Otherness, and the Mobile Production of Personal Space. *American Quarterly*, 63(3), 573-589. Retrieved from <http://www.jstor.org/stable/41237567>

- Hamilton* [Performance]. 2015. Produced by J. Seller & Directed by T. Kali, New York City, NY USA: Richard Rodgers Theatre.
- Hansen, Mark B. N. (Mark Boris Nicola). 2006. *Bodies in code: interfaces with digital media*. New York: Routledge. Available.
- Holst, Arne. 2019. *Number of smartphone users in South Africa from 2014 to 2023 (in millions)**. (Research report). South Africa: Statista. Available: <https://www.statista.com/statistics/488376/forecast-of-smartphone-users-in-south-africa/>
- Ingold, T. 2000. *The Perception of the Environment*. London: Routledge. Available.
- Klich, R. 2017. Amplifying Sensory Spaces: The In- and Out-Puts of Headphone Theatre. *Contemporary Theatre Review*. 27(3):366-378. Available: <http://www.tandfonline.com/doi/abs/10.1080/10486801.2017.1343247>.
- Laos-Montes, A. 2016. Critiques of western models of research [Lecture]. UMass Amherst. 13 October.
- Laurel B., *Computers as Theatre*. Boston, 1993.
- Leman, M. 2008. *Embodied Music Cognition and Mediation Technology*. Cambridge MIT Press.
- Michel Serres cited in Steven Connor, 'Michel Serres' Five Senses', in *The Empire of the Senses: The Sensual Culture Reader*, ed. by David Howe (Oxford: Berg, 2005), pp. 318–35 (p. 324).
- Mojada* [Performance]. 2019. Produced by D. Federick & Directed by C. Yew, New York City, NY USA: Public Theatre.
- Morales Liliana C. 'Collective Actions of Resistance against PROMESA', *El Sol Latino*, 13.8 (2017), 6-7 (pg. 6).
- N.A, 2019. *The State of the ICT sector report in South Africa*. (Research report). South Africa: Independent Communications Authority of South Africa. Available: <https://www.icasa.org.za/uploads/files/state-of-ict-sector-report-2019.pdf>
- Oliver Sacks, 'The Mind's Eye: What the Blind See', in *The Empire of the Senses: The Sensual Culture Reader*, ed. by David Howes (Oxford: Berg, 2005), pp. 25–43 (p. 35).
- Pajama Sam* [Video Game]. 1996. Produced by R. Gilbert & Created by R. Gilbert and R. Moe, Bothell, WA USA: Humongous Entertainment, Inc.
- Piñero, Miguel. *Short Eyes: A Play*. 1975. Print.

- Red Dead Redemption 2* [Video Game]. 2018. Produced by R. Nelson & Created by P. Hooker and D. Houser, New York City, NY USA: Rockstar Studios.
- Ready Player One* [DVD]. 2018. Produced by D. De Line & Directed by S. Spielberg, Hollywood, CA USA: Warner Bros. Pictures.
- Rewind* [Performance]. 2015. Produced & Directed by J. Bechtold, Amherst, MA USA: AHRS Theater Company.
- Ring* [Performance]. 2014. Produced by Fuel Theatre & Directed by D. Rosenberg, London, UK: Battersea Arts Centre.
- The Roof* [Performance]. 2014. Produced by Fuel Theatre & Directed by D. Rosenberg, London, UK: National Theatre.
- Schafer, R. Murray (1994): *The Soundscape. Our Sonic Environment and the Tuning of the World*, Rochester Vermont.
- Silver, Laura. 2018. *Smartphone ownership increasing across sub-Saharan Africa*. (Research report). South Africa: Pew Research Center.
- Sleep No More* [Performance]. 2011. Produced by J. Hochwald & Directed by F. Barrett and M. Doyle, New York City, NY USA: Punchdrunk and Emersive.
- Soyini Madison, D. 2006. The Dialogic Performative in Critical Ethnography. *Text and Performance Quarterly*. 26(4):320-324.
- Sterne, J. 2013. Soundscape, Landscape, Escape. In *Soundscapes of the Urban Past*. Bijsterveld Karin, Ed. Transcript Verlag.
- Symphony of a Missing Room* [Performance]. 2014. Produced & Directed by C. Lundahl and M. Seidl, London UK: Royal Academy of Arts.
- Thomas, Piri. *Down These Mean Streets*. New York: Vintage Books, 1974. Print.